



# FINALS FANTASY

SPECULATIVE PROJECTS FOR GAME ART STUDENTS

Anne-Marie Schleiner

Auriea Harvey

Babycastles

Claire L. Evans

Eddo Stern

Jake Elliott

Jamin Warren

Joan Leandre

JODI

Nina Freeman

Nicholas O'Brien

Paul Slocum

Porpentine

Organized by Rick Silva

Image by Zack Dougherty

Anne-Marie Schleiner

## From Song to Game Experience

### Basic Requirements:

Design a short Indie Art single player digital game for approximately 3- 8 minutes of play. The theme of this assignment is "Ilinx: From Song to Game Experience." You will select a song with a strong "ilinx" component— ie disorientation, irrationality, and dizziness, and translate this song creatively into a game. See below for further explanation of French sociologist Roger Callois' concept of ilinx and possible sources of musical inspiration. Upon completion, your group will be required to submit your game to an Indie Game competition or website of your choice.

### Additional Requirements:

**Structure:** Although your game should convey a sense of disorientation to the player, the game should have a structured and defined core play mechanic, (the set of steps that the player repeats to advance). To stay within the time limit (and also so as not to take on more work than can be accomplished by the end of the semester), limit your game to one prototype short level, or a small sequence of very short levels, in a program of your choice such as Gamemaker, Flash, Game Salad or Scratch.

**Musical Inspiration:** Have you ever found yourself transported to a different state of mind/emotion through listening to music? The assignment is to choose a song that has a strong component of ilinx and to translate this experience to a game experience. There is a lot of creative space for experimentation in how your group chooses to translate a musical experience into a game experience. However, although you may sample aspects of the song, this assignment **SHOULD NOT BE MISINTERPRETED AS**

SIMPLY USING THE SONG AS A BACKGROUND SOUNDTRACK FOR WHATEVER GAME. The experience of the music should somehow be translated to a gameplay experience.

What the \* is ilinx?

Roger Callois' is a French sociologist who produced a taxonomy of types of play and even though Callois came up with his schema at a time when there were few computer games, more recent game researchers often apply his principles to digital games. Callois isolated four common components of games, namely agon (competition), alea (chance), mimicry (role play), and ilinx (disruption of normal perception). To me, ilinx always seemed the most mysterious of his schema yet I have come to recognize ilinx in a variety of games. Callois uses ilinx to refer to children's games like spinning in circles, duck-duck-goose—play experiences that involve kinaesthetic motor skills and pleausurably result in disorientation and dizziness. Digital games that have a more virtual component of ilinx include any 2-D or 3-D game that involve jumping, fear of falling ie vertigo/dizziness, from Mario, to Halo, to Braid. However, note that a gamic disorientation of perception can also occur by other means than platform style play.

OK but what would be a song that conveys a strong sense of ilinx, songs that inspire vertigo or disorientation? You may need to go back in time to different eras of music to find the best source of ilinx-like musical inspiration for your game. Hint: 1960's rock music could be a rich source of such music. Or experimental classical compositions from the early 20th century, (such as Debussy), or Jazz, Trance etc.

Auriea Harvey

1. Any assignments here are to enrich life outside of any videogame interest.

1. Think deeply about what other creative activities you like besides videogames. Maybe you already know what those things are, but maybe you do not.
2. Think how those other things which interest you can inform the videogame you want to make... Not in a superficial way: how can these other ideas become a fundamental part of the design.
3. Are there any of these areas: Music, Writing, Dancing, etc. that you could practice more? DO that.

2. Watch the following videos from The School of Life.

1. Plato <https://www.youtube.com/watch?v=VDiyQub6vpw>
  1. Read: Symposium and Timeaus
2. Wittgenstein <https://www.youtube.com/watch?v=pQ33gAyhg2c>
  1. Read: Tractatus Logico-Philosophicus
3. Capitalism <https://www.youtube.com/watch?v=dluaW9YWqEU>
  1. Read: The News
  2. Adorno <https://www.youtube.com/watch?v=4YGnPgtWhsw>
  3. Imagine: <https://www.thevenusproject.com>
4. Proust <https://www.youtube.com/watch?v=9mLdo4uMJUU>
  1. Read: In Search of Lost Time (or even listen to it as an audiobook.)
5. Why we should Draw More <https://www.youtube.com/watch?v=k1eHm0PNnjo>

3. Keep a sketchbook. ALWAYS take it with you everywhere you go.  
USE it everywhere you go. Keep it private so it is yours to feel free in.

1. How to:
  1. <http://urbansketchers-chicago.blogspot.be/2014/12/every-visual-creative-should-keep.html>
  2. <http://drawsketch.about.com/cs/traveljournals/a/keepsketchbook.htm>
  3. Alphonso Dunn "Learn to draw Everything" <https://www.youtube.com/user/LighterNoteProd>
2. For inspiration and research, dip into: "The Primacy of Drawing" by Deanna Petherbridge, often.  
<http://www.amazon.com/The-Primacy-Drawing-Histories-Theories/dp/0300126468>  
(sample: [http://lostritto.com/risd2013spring/wp-content/uploads/2013/02/petherbridge\\_The-Primacy-of-Drawing\\_Line-Mark-Linear-Codes-and-Touch.pdf](http://lostritto.com/risd2013spring/wp-content/uploads/2013/02/petherbridge_The-Primacy-of-Drawing_Line-Mark-Linear-Codes-and-Touch.pdf))
3. Increase your knowledge and appreciation of art history. Even if you think you know a lot about it, learn more. Explore ideas. Explore how others appreciate aesthetic objects. A good place to start is:
  1. Khan Academy's Smarthistory: <https://www.youtube.com/channel/UC3RxaNgtoa8b7gpVexVIA>
  2. The Metropolitan Museum's "Connections": <http://www.metmuseum.org/connections/> and "The Artist Project": <http://artistproject.metmuseum.org>
  3. Use resources such as Wiki Art: <http://www.wikiart.org> (has a great app for your phone.) and Google Art Project: <https://www.google.com/culturalinstitute/u/0/project/art-project>
  4. I would even extend this to 'Multimedia History' such as: <http://digitalhumanities.org/companion/view?docId=blackwell/9781405103213/9781405103213.xml&doc.view=print&chunk.id=ss1-2-10&toc.depth=1&toc.id=0>  
but that is a very large topic as well with many different angles. Best to start with the older history as a lens through which to better see the world of today.

4. Find a sanctuary.

1. Must be a sacred space. A church or museum or forest, for example.
2. Go there alone and often.
3. Just sit. Don't think about the game you want to make. Observe your surroundings very carefully.
  1. Feel your weight on the chair or the ground under you.
  2. Describe to yourself what the place smells like. Consciously memorize that smell.
  3. Ask yourself why the place feels like a sanctuary to you.



4. Trace the objects around you with your eyes. Try to remember the atmosphere and the details without photographing them. This IS a good time to use your sketchbook, however.

5. Have an intimate friend or lover. Love them.

## Babycastles

BABYCASTLES  
for  
'Finals Fantasy'  
a thought exercise

---

~

What if Aeris **didn't** die

What if Barrett had **two** guns

What if the next town didn't have better helmets

What if Sand Worms didn't carry money

What if the Frog spell required a frog

What if there was a spell called Human

What if red mages could cast 4th level spells

What if Umaro could wear clothes

What if the main character could talk

What if the bad guy **wasn't** your dad

What if no one took turns

What if the world wasn't ending

What if blue magic taught you the monsters' culture

What if moogles aren't real

What if everyone had tails

What if everyone had a giant nose

What if Cid never built the raft for Celes

What if the chocobo song was different

What if chocobos pooped

What if you had to pay taxes

What if chocobos had to pay taxes

What if all chocobos could fly but some chose not to

What if more than one person could sleep in a bed

What if everyone didn't play the same card game

What if some Materia wasn't spherical

What if you could close treasure chests

What if some things sparkled and it didn't matter

What if every pot had something in it

What if Snow never let go

What if Squall always let go

What if Lightning was always the main character from now on

What if the world map was in Mercator Projection

What if you could litter

What if Sephiroth's sword was fake

What if Namingway chose your name for you

What if Wakka lost his ball

What if battles lasted forever and story was a random encounter

What if there was weather

What if weather mattered

What if you couldn't camp indoors

What if Quina's tongue was wet

What if Red Flan and Black Flan were the same flan

What if Blind was permanent

What if Silence could be overcome but not cured

What if everyone always used the secret passage

What if Cecil lost the package

What if summoned monsters had to sign W9s

What if you could not summon unpaid monsters

What if doubt mattered

What if Lifestream smelled bad

---

Claire L. Evans

First, create a game with Generative Reality.

What is Generative Reality? It's a gaming reality that has a one-to-one relationship with the complexity of actual reality. The cause and effect of a game imbued with generative reality is as nuanced and manifold as anything that happens in the real world. It goes without saying that Generative Reality requires infinite bandwidth, a computer the size of a planet. It's essentially a mystical conceit. What does an infinitely detailed, personally configurable, sandbox reality look like? How do you play it? What is the objective?

Now dial back from there, until you reach the upper threshold of what is possible.

Eddo Stern

## Adaptation

Choose one of the following George Saunders short stories from the following options to adapt into a board game. You are required to read all of these stories and select the one you wish to adapt. For the first part of this Assignment You will write design document for an adaptation of the story into a multiplayer game.

And the stories are:

X-Commcomm

X Escape From SpiderHead

Puppy

Winky

Sea Oak

Parameters:

1) The challenge with this project is to focus on the complexities of adapting narrative into a game, design your game to incorporate game mechanics and dynamics that keep the game narrative front and center. Think about plot progression? Character identification? how to deal with time moving forward? how to deal with surprise and suspense? how to deal with making the game replayable? etc etc.. lots of challenges

2) Remember that your adaptation is for a game that ideally stands in for the experience of reading the story – that is to say expect a player who has not read the story to experience the essence, mood, and plot of the story itself – this is one of the more difficult aspects of this assignment.

Tips:

1) Re-read through the story and break it down by creating a few lists that can help you structure your game:

for instance, list: all the characters, objects, places, bits of text and dialogue you like, character descriptions, any conflict structures between characters, major events – key moments in the plot, separate scenes, and subplots

2) Consider a multiplayer game where players play as different characters

3) You may use lots of writing and dialogue in your game – consider a game master / narrator to “run” your game

4) Consider how the game may end? are there multiple endings? is there only one ending? can you invent endings?

Adaptation game design docs



Drip On by Laura Mai Beck



Escape From Spiderhead by Laurence Menor

Jake Elliott

# Finals Fantasy

# Make 1,000 games.

This course is pass/fail -- you must make 1,000 games or you will fail the course.

## Week 1 - Observation

Workshop: Writing hypertext with HTML.

Assignment: Sit in a public place for 1 hour. As you sit, work on a hypertext game about whatever is -- or could be -- happening nearby. Speculate. Do this once a day for 30 days.

## ## Week 2 - Instruction sets

Workshop: Fluxus.

Assignment: Write 150 short instruction set games. Print and bind them in a book. Name the book after a citrus fruit. Here is an example, from "Grapefruit" by Yoko Ono.

""

### SNOW PIECE

Think that snow is falling. Think that snow is falling everywhere all the time. When you talk with a person, think that snow is falling between you and on the person. Stop conversing when you think the person is covered by snow.

1963

""

## ## Week 3 - Software

Workshop: Programming in Lisp.

Assignment: Write a Lisp program that generates HTML games. Generate 28 games.

## ## Week 4 - Dog

Workshop: Dog care.

Assignment: Play with a dog. Really get into it.

## ## Week 5 - Softerware

Workshop: Breathing exercises.

Assignment: Write a Lisp program that generates Lisp programs that generate HTML games. Generate 784 games.

## ## Week 6 - Delegation

Workshop: Woodworking.

Assignment: Build eight different boxes. Carve sixty-four different game pieces. Put eight game pieces, four found objects, and one poem in each box. Give each box to a group of 3-5 players, and ask them to figure out the rules of the game. Take notes.

Jamin Warren

Artist and paper architect Lebbeus Woods once famous said "Architecture should be judged not only by the problems it solves," said Woods, "but by the problems it creates." Create a game space that solves one problem but creates another. Pass along to a classmate to create a game space that solves the problem you just created. Then have the third person solve the second person's problem and create a new problem for the fourth person. See if you can close the loop among all class members.

Joan Leandre

## SUBTLE MYSTERY

### ABOUT THE SUBTLE MYSTERY AND THE MAINSTREAM FLOW:

The following set of images from my research project "Wallpaper Sets ORACLE" are combined to eventually visualize a spectrum that goes from the most OBVIOUS ASSUMPTIONS to the slight almost IMPERCEPTIBLE MYSTERY. In each one of the mainstream related quartets below the SUBTLE MYSTERY and the OBVIOUS FACTS seem to coexist. All images are related to areas of the antroposphere but particularly there's a focus in the digital entertainment game industry:







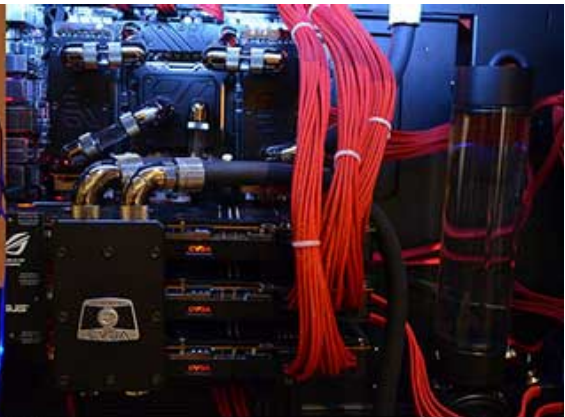










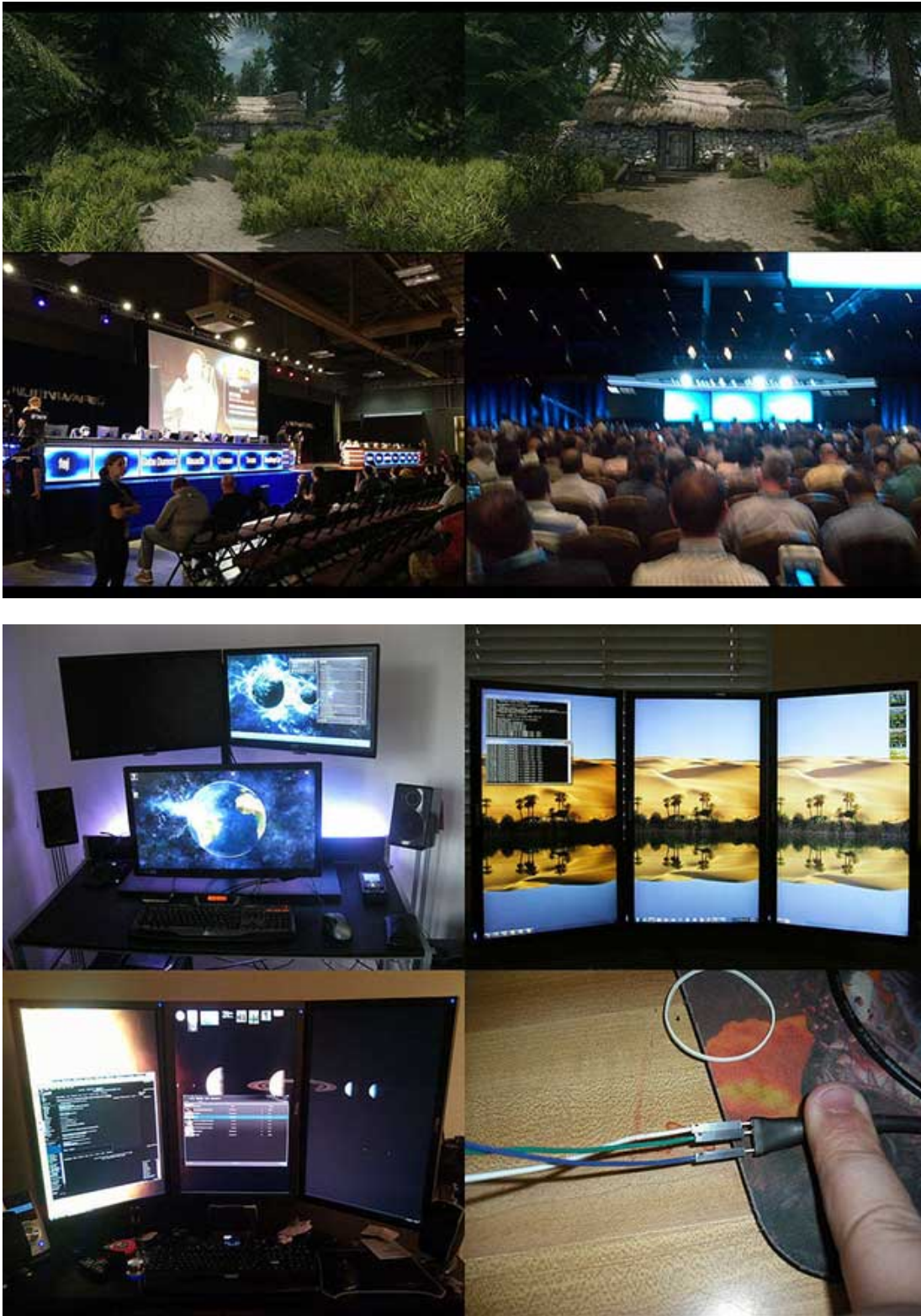












Mystery is essential, delicate and unthinkable, because it is SUBTLE it is as well rare to be sensed in the current historical context of annoying permanent update. The unknown which is freedom should not to be confused with secrecy that is imposed. Mystery requires true involvement and exposure, (no) time and emptiness. The unknown can not be owned, manufactured or cloned: mystery and existence are one and the same. Virtuality may apparently keep us away from the fundamental unknown but ultimately still anyhow we are that unknown. In the mainstream flow sensing the subtle is very rare and very often is totally absent. There shouldn't be anything



extraordinary on being curious about the essential, in the current times I found particularly encouraging the following definition: "a sudden, intuitive perception of or insight into the reality or essential meaning of something, usually initiated by some simple, homely, or commonplace occurrence or experience".

## THE SUBTLE MYSTERY: EXPLORATION PROPOSAL

By using your most familiar means and tools, freely and effortlessly explore the SUBTLE MYSTERY towards whatever direction, through whatever context, eventually expecting no results at all except the UNTHINKABLE itself.

### SHORT LIST OF JOAN'S PROJECTS RELATED TO THIS PROPOSAL:

Computer game related:

RC FCK THE GRAVITY CODE. Rc series 1999. The float beyond gravity.

RC FULL BOT. Rc series 2001. The game inside.

ARTIFICIAL SETTINGS. In the Name of Kernel Series 2012. Reversed wonders.

IRON BIRD. In the Name of Kernel Series 2006. The uncanny simulation mirror.

LONELY RECORD ROOMS RECORD MASTER. In the Name of Kernel Series 2009. Barren empty mainstream interiors.

PARALAX PARADOX. In the Name of Kernel Series 2011. Artificial flowers.

Anthroposphere related::

VISUAL NATION. Parallax Paradox Series 2014. Individual mirror screens.

AFTER MYSTERY. Parallax Paradox Series 2014. The unknown.

WONDER MIRAGE GLOBAL. Parallax Paradox Series 2013. Close your eyes and then open them again.

AFTER EPIPHANY. Parallax Paradox Series 2013. Illumination after brain.

VIRTUAL NOTHING. Parallax Paradox Series 2011. Sterile virtuality.

ORACLE. The Wallpaper Sets 2013. The agency giving such responses.

EPIPHANY. The Wallpaper Sets 2013. The sudden perception.

More @ <http://www.kubasik.biz>

JODI

MAKE A 'VERSION OF WOLFENSTEIN3D  
using the Open Source HTML 5 Code

YOUR MOD can be code based  
YOUR MOD can be sound based  
YOUR MOD can be image based  
YOUR MOD will be playable in a browser

---

### original WOLFENSTEIN3D

---

[https://en.wikipedia.org/wiki/Wolfenstein\\_3D](https://en.wikipedia.org/wiki/Wolfenstein_3D)

Wolfenstein 3D is a first-person shooter video game developed by id Software. Originally released on May 5, 1992, for the PC operating system DOS. It is widely regarded as having established the basic run-and-gun archetype for many subsequent First-Person shooter games.

[https://www.youtube.com/watch?v=NdcnQISuF\\_Y](https://www.youtube.com/watch?v=NdcnQISuF_Y) original  
[https://www.youtube.com/watch?v=24KQiy0U\\_Uk](https://www.youtube.com/watch?v=24KQiy0U_Uk) JODI - Mod

---

### HTML 5 WOLFENSTEIN3D

---

<http://wolf3d.atw.hu/> FULLSCREEN + ADS ;]

<http://3d.wolfenstein.com/game/wolf3d.html>

---

### HTML 5 Source Code

---

<http://sourceforge.net/projects/wolfeinstein3dhtml5/> CODE +TUTORIAL

<https://github.com/loadx/html5-wolfenstein3D> CODE

\*Chrome web browser extension.  
<http://www.swantiez.org/wolf/2014/02/24/wolf3d-html5/?lang=en>

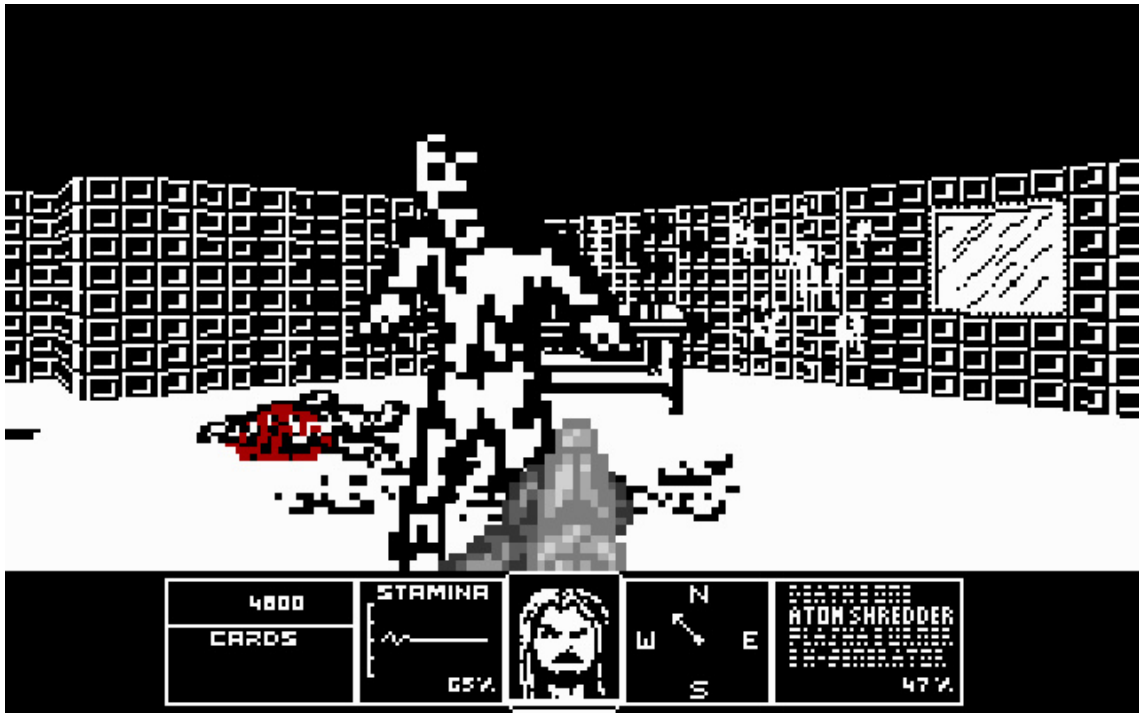
---

### Some Examples of WOLFENSTEIN MODs

---

JODI  
<http://www.leonardo.info/gallery/gallery351/jodi.html>  
<http://www.echoparkfilmcenter.org/sod-by-jodi/>  
<http://sod.jodi.org>

Other Mods  
<http://www.gamepressure.com/download.asp?ID=53641>

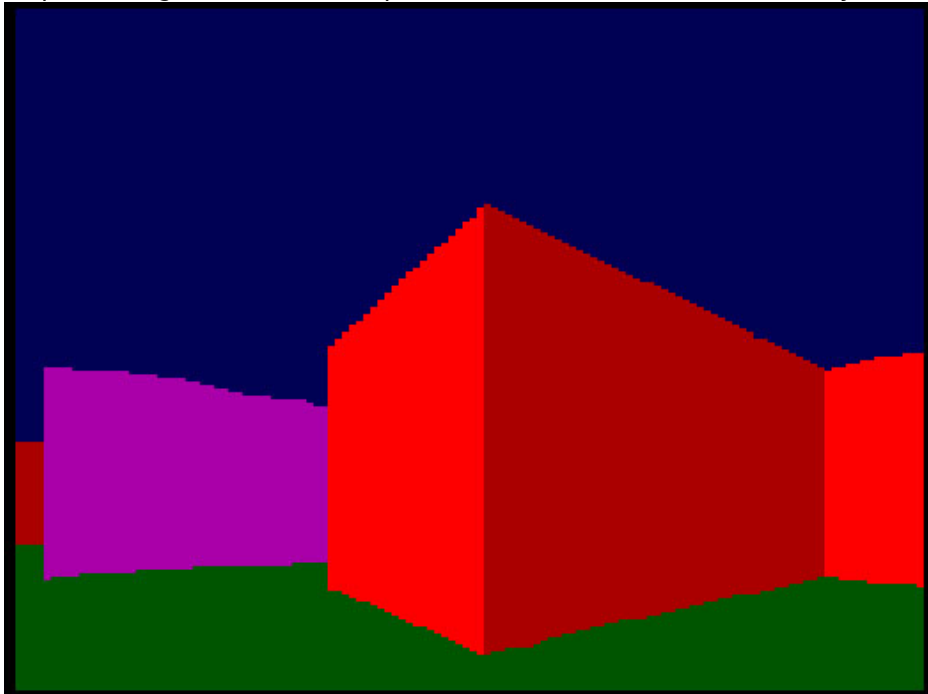


OLD STYLE ;

<http://www.moddb.com/games/wolfenstein-3d/mods>

<http://www.modinformer.net/2012/05/14/wolfenstein-3d-mods-101/>

<http://atariage.com/forums/topic/154556-trs-80-coco-3-wolf-3d-style-demo/>



WOLFENSTEIN3D in the Browser (with ads-!) Reframed online Context

<http://wolf3d.atw.hu/>



Nicholas O'Brien

### Course Description

You enter the classroom and see DESKS, BOARD GAMES, A PROJECTOR, GAME CONSOLES, wall to wall WHITE BOARDS, and some fellow CLASSMATES. The TEACHER

welcomes you and invites you to take an empty SEAT. You are facing NORTH.

This class is a quest. Your classmates are your party members. On this quest you will gain experience. Your party will collect items and create an inventory. By the end of this quest your reward will be the ability to make new quests.

### **Structure**

Treat the semester as a collaborative and interactive Role Playing Game (RPG). Student's individual statistics (stats) and experience points (XP) will be tracked and updated every class period. Though personal stats will depend on individual participation and research, working together as a "questing party" will greatly enhance overall party progress and XP (i.e., collaboration is encouraged).

As is the case with many RPGs, some material will only be "unlocked" when students have a certain amount of XP to "level up." For instance, XP will be granted once all students have shown the ability to properly code and execute collision detection. These benchmarks will be used to not only make sure that everyone in the class is on the same page, but also will encourage party members to work together in order to unlock more advanced material. Only by working together will the entire party advance into unexplored realms.

Each student should think of their abilities and strengths in the course as core statistics. Below is a simple rubric of analogies to consider:

Strength: Project Leadership / Management

Dexterity: Programming / Code

Constitution: Debugging / QA

Intelligence: Artistic Direction

Wisdom: Sound Design

Charisma: Story Telling

These are not hard and fast comparisons, but are suggestions for students to "play" to your best trait(s). For instance, if a student is most adept in Story Telling, they invest in Charisma points. The power of the party becomes dependent on balancing skills and traits – in other words, having a party of four Clerics will never get the party far. This being said all students will get to develop skills in all areas / stats – by collecting items, and gaining buffs from fellow party members.

As the party progresses an inventory of prefabs, code snippets, character designs, HUD displays, and story trees will be forged collectively and collaboratively. Higher XP students might use alchemy skills or spell scrolls to bolster party inventory. The inventory will be managed and maintained as a repository that all students will have access to in and out of quest (using github or dropbox).

The RPG of the class is intended to be fun and light – to be something students can wear softly—to take as seriously or as casual as you like.

### **ASSIGNMENTS: Side Quests / Inventory Crafting / Save Points / Final Bosses**

There are a number of different assignments that will be distributed throughout the semester. Assignments are broken into two tiers: short-term and long-term. Short-term assignments will be labeled **Side Quests** and **Inventory Crafting**. Side quests will look like weekly homework (or in class) assignments to gain XP and access to inventory equipment. Inventory Crafting won't have specific due dates, but won't be as labor intensive as longer-term projects. For Inventory Crafting, it is expected that all party members will contribute *at least* five items toward the inventory. Some items will be marked "common" items, such as a torch (for lighting). But crafted items (made by party members) will have particularly useful properties to assist everyone in the quest.

Side quests will often be assigned to make sure party members are equipped and trained to use inventory items properly when making new quests.

**Save Points** and **Final Bosses** are longer-term assignments that will act as midterm and final projects. Objectives and details of these assignments will develop as the party levels up and gains XP. Prompts, expectations, specific breakdown of guidelines for these long-term assignments will be handed out in a timely way to make sure that party members have ample time to complete these projects.

Nina Freeman

Create a game that lasts no longer than 5 minutes based on a completely ordinary, personal experience from your own life. My challenge to you is to make this game be as honest a depiction of a memory as possible. Don't sugar-coat it. Don't create a fantasy. Be real! If it's an embarrassing, painful, joyous, or ridiculous memory, embrace it! It does not need to be profound or have a complex plot. It can be as simple as you want. Be as concise as possible, and use straightforward mechanics to help the player understand this tiny slice of your life. And remember, be honest. Here are some poems for inspiration:

In the Waiting Room

by Elizabeth Bishop

In Worcester, Massachusetts,  
I went with Aunt Consuelo  
to keep her dentist's appointment  
and sat and waited for her  
in the dentist's waiting room.  
It was winter. It got dark  
early. The waiting room  
was full of grown-up people,  
arctics and overcoats,  
lamps and magazines.  
My aunt was inside  
what seemed like a long time  
and while I waited I read  
the National Geographic  
(I could read) and carefully  
studied the photographs:  
the inside of a volcano,  
black, and full of ashes;  
then it was spilling over

in rivulets of fire.  
Osa and Martin Johnson  
dressed in riding breeches,  
laced boots, and pith helmets.  
A dead man slung on a pole  
--"Long Pig," the caption said.  
Babies with pointed heads  
wound round and round with string;  
black, naked women with necks  
wound round and round with wire  
like the necks of light bulbs.  
Their breasts were horrifying.  
I read it right straight through.  
I was too shy to stop.  
And then I looked at the cover:  
the yellow margins, the date.  
Suddenly, from inside,  
came an oh! of pain  
--Aunt Consuelo's voice--  
not very loud or long.  
I wasn't at all surprised;  
even then I knew she was  
a foolish, timid woman.  
I might have been embarrassed,  
but wasn't. What took me  
completely by surprise  
was that it was me:  
my voice, in my mouth.  
Without thinking at all  
I was my foolish aunt,  
I--we--were falling, falling,  
our eyes glued to the cover  
of the National Geographic,  
February, 1918.

I said to myself: three days  
and you'll be seven years old.  
I was saying it to stop  
the sensation of falling off  
the round, turning world.  
into cold, blue-black space.  
But I felt: you are an I,  
you are an Elizabeth,  
you are one of them.  
Why should you be one, too?  
I scarcely dared to look  
to see what it was I was.  
I gave a sidelong glance  
--I couldn't look any higher--  
at shadowy gray knees,  
trousers and skirts and boots  
and different pairs of hands  
lying under the lamps.  
I knew that nothing stranger  
had ever happened, that nothing  
stranger could ever happen.

Why should I be my aunt,  
or me, or anyone?  
What similarities--  
boots, hands, the family voice  
I felt in my throat, or even  
the National Geographic  
and those awful hanging breasts--  
held us all together  
or made us all just one?  
How--I didn't know any  
word for it--how "unlikely". . .  
How had I come to be here,  
like them, and overhear  
a cry of pain that could have  
got loud and worse but hadn't?

The waiting room was bright  
and too hot. It was sliding  
beneath a big black wave,  
another, and another.

Then I was back in it.  
The War was on. Outside,  
in Worcester, Massachusetts,  
were night and slush and cold,  
and it was still the fifth  
of February, 1918.

-----

## Theme for English B

by Langston Hughes

The instructor said,

Go home and write  
a page tonight.  
And let that page come out of you—  
Then, it will be true.

I wonder if it's that simple?  
I am twenty-two, colored, born in Winston-Salem.  
I went to school there, then Durham, then here  
to this college on the hill above Harlem.  
I am the only colored student in my class.  
The steps from the hill lead down into Harlem,  
through a park, then I cross St. Nicholas,  
Eighth Avenue, Seventh, and I come to the Y,  
the Harlem Branch Y, where I take the elevator  
up to my room, sit down, and write this page:

It's not easy to know what is true for you or me  
at twenty-two, my age. But I guess I'm what  
I feel and see and hear, Harlem, I hear you:  
hear you, hear me—we two—you, me, talk on this page.



(I hear New York, too.) Me—who?  
Well, I like to eat, sleep, drink, and be in love.  
I like to work, read, learn, and understand life.  
I like a pipe for a Christmas present,  
or records—Bessie, bop, or Bach.  
I guess being colored doesn't make me not like  
the same things other folks like who are other races.  
So will my page be colored that I write?

Being me, it will not be white.  
But it will be  
a part of you, instructor.  
You are white—  
yet a part of me, as I am a part of you.  
That's American.  
Sometimes perhaps you don't want to be a part of me.  
Nor do I often want to be a part of you.  
But we are, that's true!  
As I learn from you,  
I guess you learn from me—  
although you're older—and white—  
and somewhat more free.

This is my page for English B.

-----

## Personal Poem

by Frank O'Hara

Now when I walk around at lunchtime  
I have only two charms in my pocket  
an old Roman coin Mike Kanemitsu gave me  
and a bolt-head that broke off a packing case  
when I was in Madrid the others never  
brought me too much luck though they did  
help keep me in New York against coercion  
but now I'm happy for a time and interested

I walk through the luminous humidity  
passing the House of Seagram with its wet  
and its loungers and the construction to  
the left that closed the sidewalk if  
I ever get to be a construction worker  
I'd like to have a silver hat please  
and get to Moriarty's where I wait for  
LeRoi and hear who wants to be a mover and  
shaker the last five years my batting average  
is .016 that's that, and LeRoi comes in  
and tells me Miles Davis was clubbed 12  
times last night outside BIRDLAND by a cop  
a lady asks us for a nickel for a terrible  
disease but we don't give her one we  
don't like terrible diseases, then

we go eat some fish and some ale it's  
cool but crowded we don't like Lionel Trilling  
we decide, we like Don Allen we don't like  
Henry James so much we like Herman Melville  
we don't want to be in the poets' walk in  
San Francisco even we just want to be rich  
and walk on girders in our silver hats  
I wonder if one person out of the 8,000,000 is  
thinking of me as I shake hands with LeRoi  
and buy a strap for my wristwatch and go  
back to work happy at the thought possibly so

Paul Slocum

Make a game that has a clearly defined central goal that is impossible to complete for some reason. The game shall not be emo, twee, funny, spiritual, or political

Porpentine

-Document a game you have made up. Write about specific parts of it, the more specific the better. Zoom in til the lens breaks. Treat it real.

-Invent a game made out of what's in a specific room, that would only make sense in that room.

- Make a small game and sell it for at least 2 dollars to someone in real life.
- Make a twine ([twinery.org](http://twinery.org)) that's less than 300 words. Make one every day for a week, if you can. Something that takes 1 or 10 or whatever minutes to make, in spare fragments of time, something that doesn't deplete you.
- Play games by Thecatamites and Jake Clover.
- Fall asleep and have a dream.
- Fuck this shit.